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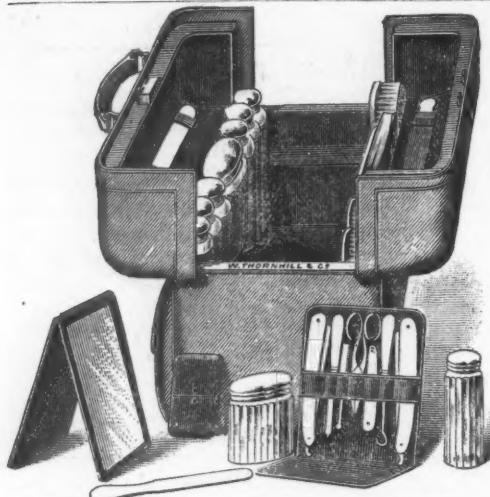
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## ENGLISH MUSIC DURING THE QUEEN'S REIGN.

(A CHAPTER FROM MR. FRANCIS HUEFFER'S FORTHCOMING VOLUME,  
"HALF A CENTURY OF MUSIC IN ENGLAND."—From the *Fortnightly Review*.)

IT is no exaggeration to say that with the exception perhaps of natural science, both in the applied and the philosophic sense, there is no branch of human knowledge, or of human art, in which the change that the half-century of the Queen's reign has wrought is so marked as it is in the spirit of music. I advisedly say the spirit of music, for with the practice and the productiveness of the art I shall have to deal later on. By spirit of music is here understood the spirit in which music is regarded both by the artists who practise and by the amateurs who worship it in a more or less active manner. Fifty years ago, music in the higher sense was to the majority of the people an all but unknown quantity. The existing concert societies in London were few in number, and appealed almost exclusively to their own members, drawn from what then would have been called "the nobility and gentry," and what in modern parlance we may describe as "the classes;" the masses were left out in the cold. Still more was this true of the Italian opera, from the aristocratic precinct of which rigorous restrictions of dress and prohibitive prices excluded the vulgar. The general attitude of society towards the art was essentially that of Lord Chesterfield when he warned his son against a tendency towards being a "fiddler," even in the amateur sense, as wholly unworthy of an English gentleman; or of the poet Byron, when he declined to acknowledge the difference "twixt Tweedledum and Tweedledee" in the famous epigram generally but erroneously attributed to Swift. That attitude, one is happy to say, if not altogether extinct is at least rapidly becoming so. There are still gentlemen of the old school who have a certain pride in confessing their inability to distinguish *God save the Queen* from *Yankee Doodle*; and I remember that at the meeting convened for the discussion of the Royal College of Music, and graciously presided over by the Prince of Wales at St. James's Palace, the speakers, including such men as Mr. Gladstone, the late Lord Iddesleigh, Lord Rosebery, and the late Archbishop of Canterbury, almost without exception prefaced their remarks upon music by saying that they knew nothing whatever about music. But this contemptuous treatment of the art is essentially confined nowadays to official persons, such as provincial mayors, church and law dignitaries, and the members of the British Government, which, whether Whig or Tory, wastes every year a huge sum of public money

on teaching little board school children to sing "by ear," while it declines to give any support to the higher development of the art, with the exception of a trumpery sum of £500 per annum grudgingly doled out to the Royal Academy. This stolid obtuseness, formerly so common, can no longer be laid to the charge of intelligent Englishmen; and that this is so, and not that musicians are no longer separated from the rest of society by the barrier which of old at fashionable parties took the tangible shape of a cord dividing the professionals from the rest of the company, is in no small measure due to the enlightened encouragement of art and artists by the reigning sovereign. Sir George Macfarren, differing in this from other historians, has more than once expressed an opinion that the decline and fall of English music was not in reality caused by the intolerance of the Puritans and their modern successors, but by the accession of the House of Hanover—a race of aliens with no sympathy for the national development of the art; as if such sympathy could have been expected from the Stuarts, who in their tastes and habits were quite as much foreigners as George I. and George II. Charles II. had not been many months on the throne when he went out of his way to affront English music. One of the earliest entries in *Pepys's Diary* (October 14, 1660) refers to a visit of Mr. Pepys to Whitehall Chapel, "where one Dr. Croft made an indifferent sermon, and after it an anthem, ill-sung, which made the king laugh." Neither did profane music of English growth find favour with the merry monarch; for a little more than a month after the last entry (November 20), we find that "at a play the king did put a great affront upon Singleton's musique in bidding them stop, and made the French musique play, which my Lord Sandwich says, do much outdo all ours." On the other hand, when George I. came over to this country he had quarrelled with the great Handel and refused to see him, and it was by no means an easy matter to reconcile the king with his runaway kapellmeister, who had by that time become the darling of the English aristocracy. Our present Queen has from the first acted upon the wise principle of encouraging the art quite independently of the narrow prejudices of nationalism. Every foreign musician of distinction, from Mendelssohn down to Liszt, has met with a gracious reception at Windsor and Buckingham Palace; and before her bereavement withdrew her to a great extent from public amusements, she was a constant frequenter of the Italian opera. On the other hand, the honour of knighthood has been showered upon English musicians with an almost too lavish hand, and it is not many weeks ago that the Queen witnessed a private performance of Mr. Stanford's setting of Tennyson's "Jubilee Ode," and warmly complimented the composer on his work. With the Queen, love of music was an hereditary instinct, further developed by the encouragement and sympathy of her husband, himself an ardent worshipper of the art and a composer of merit. The important part which music played in the home life of this exalted couple is charmingly illustrated in the letters of Mendelssohn, whose genius was acknowledged by them even before the professional critics and the public at large had made up their minds as to his merits. Mendelssohn happened to be present in London at the time of the coronation, and gives a glowing description of that impressive ceremony. He writes, June 28, 1838:—

"I have just seen the fair young girl step forth from this gate (the letter contains a sketch of Westminster Abbey as a vignette), and as she, in her mediæval costume, passed down the line of halberdiers, dressed in red, against the venerable grey walls, I could have imagined myself back in the Middle Ages. It was a very pretty picture, with just a touch of sunlight. May it be a good omen for her reign!"

And again—

"Nothing more brilliant, by the way, could be seen than all the beautiful horses with their rich harness, the carriages and grooms covered with gold embroideries, and the splendidly dressed people inside. All this, too, was encircled by the venerable grey buildings and the crowds of common people under the dull sky, which was only now and then pierced by sunbeams; at first, indeed, it rained. But when the golden, fairy-like carriage—supported by tritons with their tridents, and surmounted by the great crown of England—drove up, and the graceful girl was seen bowing right and left; when at that instant the mass of people were completely hidden by their waving handkerchiefs and raised hats, while one roar of cheering almost drowned the peal of the bells, the blare of the trumpets, and thundering of the guns, one had to pinch oneself to make sure that it was not all a dream out of the *Arabian Nights*. Then fell a sudden silence, the silence of a church, after the Queen had entered the cathedral."

It was not till four years later that Mendelssohn made the acquaintance of the lady whom he had thus admired at a distance. The passage in which he describes what one may call a morning's music at Buckingham Palace to his mother, is so charming and so pertinent to the subject, that, although long, and quoted before, it well deserves insertion here:—

"Prince Albert had asked me to go to him on Saturday at two o'clock, so that I might try his organ before I left England. I found him alone; and as we were talking away the Queen came in, also alone, in a simple morning dress. She said she was obliged to leave for Claremont in an hour, and then, suddenly interrupting herself, exclaimed, 'But goodness! what a confusion!' for the wind had littered the whole room, and even the pedals of the organ (which, by the way, made a very pretty feature in the room), with leaves of music from a large portfolio that lay open. As she spoke, she knelt down and began picking up the music; Prince Albert helped, and I too was not idle. Then Prince Albert proceeded to explain the stops to me, and she said that she would meanwhile put things straight. I begged that the Prince would play me something, so that, as I said, I might boast about it in Germany; and he played a chorale by heart, with the pedals, so charmingly and clearly and correctly, that it would have done credit to any professional; and the Queen, having finished her work, came and sat by him and listened, and looked pleased. . . . Then the young Prince of Gotha came in, and there was more chatting, and the Queen asked if I had written any new songs, and she said she was very fond of singing my published ones. 'You should sing one to him,' said Prince Albert, and after a little begging she said she would try the Frühlingslied in B flat, 'if it is still here,' she added, 'for all my music is packed up for Claremont.' Prince Albert went to look for it, but came back saying it was already packed. 'But one might perhaps unpack it,' said I. 'We must send for Lady —,' she said (I did not catch the name). So the bell was rung and the servants were sent after it, but without success; and at the last the Queen went herself, and whilst she was gone Prince Albert said to me, 'She begs you will accept this present as a remembrance,' and gave me a case with a beautiful ring, on which is engraved 'V. R., 1842.' . . . The Duchess of Kent came in too, and while they were all talking I rummaged about among the music, and soon discovered my first set of songs. So of course I begged her to sing one of these, to which she very kindly consented; and which did she choose?—'Schöner und schöner schmückt sich'—sang it quite charmingly, in strict time and tune, and with very good execution. Only in the line 'Der Prosa Last and Müh,' where it goes down to D and up again by semitones, she sang D sharp each time; and as I gave her the note the first two times, the last time she sang D where it ought to have been D sharp. But with the exception of this little mistake it was really charming, and the last long G, I have never heard better or purer or more natural from any amateur. Then I was obliged to confess that Fanny had written the song (which I found very hard, but pride must have a fall), and to beg her to sing one of my own also. If I would give her plenty of help she would gladly try, she said, and then she sang the Pilgerspruch, 'Lass dich nur,' really quite faultlessly, and with charming feeling and expression."

(To be continued.)

#### THE TENOR AND HIS CRITIC.

PARIS, Monday.

There has just happened a noteworthy incident presenting one of those knotty points which so often exercise authorities on the code of honour. Among the host of entertainments got up for the relief of the victims of the Opéra Comique fire, there was given the other day at the Trocadéro a morning concert, for which the performers had volunteered their services. Several were members of the company of the late Opéra Comique, but they were reinforced by various artists more or less known to fame. One of these was M. Victor Capoul, who, in the time of the second Empire, was a celebrated tenor. For the last ten years, at least, M. Capoul has, however, been losing his voice, and the patrons of this charitable concert could not therefore help regretting that his sympathy should have shown itself in some other way. To this feeling M. Edmond Stoullig, a noted musical critic, gave expression in his account of the concert for an evening paper. What he wrote was: "A painful exhibition was that of M. Capoul, who in a praiseworthy intention, I do not doubt, had proposed his co-operation, which perhaps was a little too easily accepted." There is always some officious person ready to "direct the attention," as it is called, of every public man to anything disagreeable about him that appears in a newspaper, and so it happened on this occasion. The next morning M. Capoul found on his breakfast table a copy of the journal referred to, and, marked round with a red pencil, was M. Stoullig's unflattering report of his performance at the Trocadéro. The same afternoon was a rehearsal at the Théâtre de Paris of another "Opéra Comique Victims" entertainment, at which M. Capoul and M. Stoullig were both present. During an entr'acte the indignant tenor, who is a big man, went up to the critic, whose physical dimensions are much inferior, and with the palm of the hand gave him a smart slap on the cheek. M. Stoullig did not exactly turn to him the other, but did simply nothing. A great commotion ensued. A man sitting by cried out, "Bravo, Capoul; that is the way all journalists should be treated." On the other side, a lady pronounced the act to be infamous, and declared the person of a journalist to be sacred. The affair has been constantly talked about ever since. Opinions are as much divided as were those of M. Stoullig's two neighbours at the theatre. Some people judge that M. Stoullig showed extremely bad taste in choosing such an occasion for his disparaging criticism, and that it exceeded fair limits. Others, who are disgusted at the way in which various people are availing themselves of the Opéra Comique disaster to puff and aggrandise themselves, think differently. The question is—What is M. Stoullig to do? Those who applaud M. Capoul, of course, consider that there is nothing but a duel. A slap in the face has always been considered in France as an insult of so grave a character that it could scarcely be wiped out by the death of one of the parties. M. Stoullig himself seems to have taken this view in the first instance, for he immediately sent for his two *confrères*, Messrs. Henri Fouquier and Bauer, to act as his seconds. But, on considering the matter, those gentlemen have decided that for a journalist to fight a duel on such a ground would be to establish a bad precedent. Holding that M. Stoullig's language did not exceed the limits of proper criticism, they maintain that it would be too great a condescension for their principal to fight M. Capoul. If he were to do so, moreover, any actor or singer displeased with a critic might follow M. Capoul's example, in the belief that the consequences would be nothing more than one of those "affairs of honour" which, as we all know, are in France generally only of an honorary character. We were, by the way, reminded of this again only yesterday, when M. Clémenceau had an encounter with M. Foucher, of the *National*, on account of some offensive article published by the former. Though the weapons were pistols the combatants were put at 30 paces from each other, and not the slightest harm was done. No one, indeed, anticipated that there would be. That the duel would take place on the next day was known in the Chamber on Saturday, but none of the friends of the popular Radical leader seemed at all anxious. They were evidently more interested in the effect that might be produced upon the fortunes of the Government by his speech denouncing the silence of Ministers in relation to the question of urgency on the Army Bill.

M. Stoullig's seconds, then, insist that the proper course is for him to summon M. Capoul before the Paris tribunal for assault.

They can see no "affair of honour" in the case. Actors and singers have, it is argued, been so long pampered and praised above their deserts by us good-natured journalists that they have got to think Messrs. Sarcey, Fouquier, Lemaitre, and the rest, their obedient servants. It is time, therefore, to make a stand. M. Stoullig has, I believe, adopted the counsel of his seconds, and sent his assailant a summons. As M. Capoul's defence will be undue provocation, it is to be presumed that, at the hearing, M. Capoul will be required to sing a ballad or two as a specimen; for how else can an opinion be formed as to the fairness or unfairness of M. Stoullig's criticism? In England, of course, the only point would be to prove the assault, but France is the country of "extenuating circumstances." If people get off for using a revolver with even fatal results when their just susceptibilities are wounded, surely a tenor ought to be acquitted if unfounded aspersions have been made on his vocal condition. And to decide whether this is so, the court must hear for itself. Perhaps the question may be left to a jury of experts. Altogether, the case promises to be original and interesting.—(*The Globe.*)

#### RECOLLECTIONS OF MUSICAL VIENNA, FORTY YEARS AGO.

By RIP VAN WINKLE, *redivivus.*

(Continued from page 452.)

Gottfried Preyer (born 1800), a friend of my father, Imperial Court-Kapellmeister, nicknamed the "wlietwashed Moor," on account of his Ethiopian cast of features and frizzy hair, was one of the most prominent musicians of Vienna. Among his numerous compositions of great and small dimensions his songs were chiefly *en vogue*, and his oratorio, *Noah*, superseded Haydn's cantatas in "Holy Week," at the Imperial Court Theatre, during one or two seasons, under the composer's conductorship. Another oratorio, which had a purely ephemeral existence, was *Israel's Return from Babylon*, written by Rudolph J. Schachner (born 1821), whom I knew at Vienna, and met afterwards at the house of Mdlle. Tietjens. The oratorio was brought out at Exeter Hall, under the auspices of an English duchess, who undertook a principal solo part on that occasion. R. Schachner was an excellent pianist, and the recipient of the gold prize medal awarded by the Paris Conservatoire for his first pianoforte concerto.

Otto Nicolai (born 1810—one day after Robert Schumann), the composer of the popular opera, *The Merry Wives of Windsor*, a stock piece on the German stage, is deserving of notice, more especially as the chief founder and conductor of the famous Philharmonic Concerts of Vienna in the year 1842. A notable sensation was created at those concerts by the reintroduction of Beethoven's Ninth Symphony on a scale of unexampled excellence, after no less than eleven rehearsals (as I was told) with the band. "A powerful mind in a small body," justly applied to short, slight, fair, moustached, dandified little Nicolai, with an expression of chivaleresque melancholy resting on his pale features; yet full of commanding energy at the conductor's desk, in illustration of the fact that the conductor's physical proportions do not enter into his mental and moral ascendency over the band. Indeed evidence of Nicolai's determined character was supplied in his earliest youth, when running away twice from the inhuman treatment of his father, with no more valuables on the first occasion than the brass buttons he wore on his coat, and with which he purchased a crust of bread from some wandering shepherds; and on the second, never to return to his unhappy home (at Königsberg, in Prussia), at the age of sixteen, without money, food, or clothing, beyond what he wore. In a state of complete exhaustion, the lad was received by a kind-hearted parson, at Stargard, who, as luck would have it, recommended the poor wanderer to Herr Adler, auditor of the same village, a well-to-do man with an artistic bent of mind, who in his turn sent

young Nicolai for his education to Berlin, whence dated his important musical progress and ultimate fame. He died at the early age of thirty-nine. It may here be added that Otto Nicolai was indirectly responsible for the composition of Giuseppe Verdi's opera, *Nabucco*, which happened in this way:—

Young Verdi being an *habitué* of La Scala at Milan was one evening hurried by his friend, the *impresario* Merelli, into his private room with these words, "Fancy the fix I am in! Requiring a libretto for Otto Nicolai who is commissioned to compose the next opera for me, I asked Solera to write it, but Nicolai finds it bad, unmusical, impossible, and will hear no more of it. I want your opinion about it. Will you do me the favour to take it home and read it carefully?" It was the libretto of *Nabucco*. Deeply impressed by the character of the subject Verdi remained with the book before him, improvising at the piano till the dawn of day. A few months later Merelli was informed by Verdi that his *Nabucco* was ready, and after the alteration of the part of the hero from tenor (Signor Donzelli having left for the Italian season at Vienna) to baritone for the famous singer and actor, Ronconi, the extraordinary success of the opera seemed already secured at the rehearsals; the singers were electrified by the novel and exciting strains; and the whole *personnel* of the opera-house, musicians, painters, property men, workmen, &c., crowded round the stage to listen. The *première* proved a rare triumph both for the composer and the above named artist, as well as for a young singer, Giuseppina Strepponi, who subsequently contributed to the success of many of the same composer's operas, and who after a few years became Signora Verdi.

Another musician of world-wide fame, who visited at my father's house in connexion with some musical matters, is Johannes Brahms; but, as this occurred long after I had left Vienna, I was less fortunate than my little daughter, who was asked by the distinguished composer to invite him to her "toy dinner," in course of preparation on the occasion of one of his visits. In proof of this composer's rare conscientiousness and severe self-criticism, which might be adopted with advantage by some others that might be named, I may add, as a touching example of artistic self-abnegation, that in 1853 Robert Schumann recommended to the publishers, Breitkopf & Härtel of Leipzig, some compositions by young Brahms, including a violin sonata, a trio and a quartet, with these words: "Everything of a highly-talented description" ("Alles von ganz genialer Art"), and yet Brahms, although in needy circumstances, allowed nearly twenty-five years to elapse before publishing a first violin sonata and a quartet! Brahms had for years several symphonies on his shelf, until, as a man verging on fifty, he decided upon—writing a new one!

Félicien David (born 1810) came to Vienna to introduce under his *bâton* his *ode-symphonie*, *Le Désert*, in which Arabian melodies are utilised with great skill. I was present at the performance on the stage of the Theater an der Wien, where the orchestra was placed, and had a good look at the slim, pale, dark bearded, frizzly-haired, Oriental-looking composer, whose work met with great success, more especially the episode of the rising of the sun.

Considering that a genuinely inspired simple song or valse tune is of infinitely greater value than a cleverly manufactured opera or symphony, as is exemplified by the undying beauty of national songlore, the name of Philipp Fahrbach, son of the celebrated flautist Joseph Fahrbach (born 1804), deserves honourable mention as a composer of excellent dance music, although inferior to the incomparable Joseph Lanner, and the Strauss family, already more fully referred to. Philipp Fahrbach is also the author of a valuable treatise on military band music. The figure of the last named as well as of Johann Strauss Senior especially dwell in my memory, as both attired in scarlet dress-coats with white trousers to match,

gold-laced, and bedecked with white-plumed two-cornered hats, marched in front of their respective bands in the grand procession at the annual Roman Catholic fête of *Corpus domini*, in which, besides the Emperor, Empress, and Imperial suite, the prominent nobility and high clergy, headed by the archbishop carrying the Host under a magnificent canopy, supported by four court pages, every official and military personage of note in court-dress or uniform respectively takes part, and which proceeds to three richly-decorated altars improvised for the occasion at different points of the town, for a threefold archiepiscopal blessing, the whole of the lengthy road being thickly strewn with grass and flowers, and lined with young trees, or branches freshly cut for the purpose. A similar combination of gorgeous costumes, variegated by the numerous mixed nationalities represented in the Austrian capital, is probably unequalled in any other city in Europe. Another important ceremony among many takes place during Holy week, when the Emperor, accompanied by the Empress, proceeds in state to the wonderful Gothic cathedral of St. Stephen, for the washing of the feet by the Emperor and Empress's own hands, of twelve of the oldest and most deserving male and female inmates respectively of the Vienna Almshouses, who await their majesties' arrival enshrouded in white linen, and are afterwards presented with a substantial breakfast and thirty pieces of silver each, in emblematic remembrance of the occasion.

In connexion with Strauss and Fahrbach, Sauerthal may also be named as a first-rate military bandmaster, highly respected also as a man, and as the founder of the pension fund on behalf of Austrian military bandmasters and their widows. Sauerthal likewise originated the first classical orchestral amateur society in the Salle Ara at Trieste, where we "murdered" Cherubini's "Deux Journées" Overture and Beethoven's Pastoral Symphony, as far as it was possible to "murder" such undying masterpieces.

Among celebrated executant musicians of my personal acquaintance I must not pass by the horn *virtuoso*, Richard Lewy, son of the equally famous horn player of the Imperial Chapel, Ed. Const. Lewy (born 1796), whom I saw, when rehearsing a piece with young Richard, on his sick-bed, from which he never rose. Richard, the youngest son, with a handsome cast of countenance of the oriental type, and rich brown curls, reaching down to his waist, attired in a short velvet frock, with his glittering French horn under his arm, on the platform of the handsome Redoutensaal, was a picture to behold. His playing—exquisite then—had ripened into perfection when I heard him in later years as a fully developed artist, and when his marvellous expression on the horn could best be likened to a cantilena executed by Sarasate or Madame Norman-Neruda on the violin. I often regretted that this most beautiful of wind instruments is seldom heard here in a solo performance, e.g., in Robert Schumann's "Adagio and Allegro," likewise his Concerto for four horns would prove an interesting novelty. Ed. Const. Lewy's other children were Carl, an excellent pianist, who chiefly resided at St. Petersburg, Gustav, the well-known Vienna Court music-publisher, and Mélanie, wife of the English Parish-Alvars, both harpists, who created a furore on their various concert-tours, more especially the last named (born 1808), a fine, imposing figure, with a countenance characterised by distinction and nobility of expression, the greatest harp *virtuoso* of all time, composer of orchestral works, besides numerous pieces for his instrument, and harp soloist at the Imperial chapel, which, by the way, must have been an absolute sinecure, before the present modern style of church music was known. To give an idea of this artist's (the Paganini of the harp) extraordinary virtuosity, I may add, that according to report he played Chopin's Pianoforte Studies, as well as Hummel's

and Beethoven's Concertos (mostly by heart) on his, for lengthy solo display, somewhat monotonous instrument. I met Carl Lewy and the little hunchbacked Baron Klesheim, who was for a short time the rage at Vienna with his recitations of comico-sentimental poems of his own composition in the Austrian dialect, at the *salon* of the handsome and affable Countess Taafe, where I had the pleasure of accompanying Schubert's comic duet, "Der Hochzeitsbraten," sung by my already-mentioned cousin and Herr Koch, then much in request as an excellent amateur basso. The same comic part of this duet, practically unknown in London, was also taken by Staudigl with great effect.

Another musician of historic note was Joseph Fischof (born 1804), director of the Conservatorium, excellent teacher and pianist; founder of the Vienna "Bach Verein," and at whose house Robert Schumann was hospitably received on his first visit to Vienna, where some precautions had to be taken with regard to the security of the windows, since the mere thought of the giddy height of a Viennese "troisième," or "quatrième," had a most distressing effect on the distinguished guest's high-strung nervous system.

Fischof, a stout, spectacled, scholastic-looking man dilated, when I last dined with him at my father's house, prior to my starting for London, with much gusto on his short English experience, and in particular (like Carl Maria von Weber on the attractions of the Paris oysters) on the enormous size and fine flavour of the British potatoe, then *en vogue* at the numerous, now unhappily defunct, genuine old-fashioned chop-houses, such as the celebrated "Joe's" in Finch Lane, where juicy steaks and chops were served on old-fashioned but well-heated pewter plates, with French bread and excellent cheese à *discretion* included in the fare.

One of my oldest Viennese acquaintances, Adolph Pollitzer, whom I had the pleasure of accompanying in H. W. Ernst's "Piraten Fantasie," in the old "Musik Verein," when a youth in his jacket, now a well-known, bald-headed figure in our concert rooms, should find a place here. A. Pollitzer, one of the most promising pupils of the Vienna Conservatorium, has fully justified the anticipations raised by his thoroughly artistic qualities, both as an orchestral "leader" and interpreter of classical chamber music, never happier than when leading a Beethoven or Schumann quartet in capital style, in which capacity he should be more widely known and appreciated. As a teacher, Pollitzer is perhaps unsurpassed, so that I have been able to identify many excellent performers of both sexes with something like certainty as pupils of Pollitzer, by their full tone and broad style of playing.

The above-named celebrated violin *virtuoso*, H. W. Ernst (born 1814), pupil of Mayseder, was at one time looked upon as a kind of Paganini redivivus, both on account of his sensational performance of the great Italian's "Carnival," and also by reason of his similarly lanky, almost ghost-like appearance, long black hair and cadaverous complexion. Ernst was considered a most unequal performer, enchanting at one time, sadly out of tune at another. In chamber music, Mendelssohn's eminently pathetic string quartet in E minor suited the individuality of the composer of the "Elégie" to perfection. In the former piece I heard him in Willis's Rooms, at a *soirée* of the Musical Union, which formed a constellation of the foremost instrumentalists of the day, by kind invitation from Mr. John Ella, who, on my arrival in London, gave me a friendly welcome. Charles Halle's performance of Chopin's "Berceuse," on the same evening, seemed to me then the perfection of delicacy in pianoforte playing.

"(To be continued.)

## Reviews.

### MUSIC IN AMERICA.\*

The fourth volume of Mr. G. H. Wilson's "Musical Year-Book," lately published in Boston, like many works purely statistical in character, contains for readers intelligent enough to discern the significance underlying a bare list of names and figures, much valuable and suggestive matter. A general survey of the year's musical doings throughout the United States, together with a very special and detailed account here given of similar events in Boston, will possess a double interest as affording proof of the rapid spread of taste and artistic culture in that country, and as an example which all real music lovers in this, would be glad to see followed. For future historians, who, if we mistake not, will have much more to add to them, these general surveys of each year's progress will be especially valuable. Meanwhile, it is impossible to glance over the list of high-class works, performed at various concerts, and—as we may feel assured, by the names of the concert-givers—in many cases efficiently performed, without a feeling of envy, not unmixed with some amount of humiliation, for the good time our American kinsmen appear to have had during the last twelve months. There is scarcely a composer of note, from Bach and Beethoven to Wagner, Liszt and Brahms, who has not been represented by some important performance, or series of performances, at chamber concerts, orchestral concerts, or opera-houses; and the list of first performances given last year in the United States, consisting in some cases of prompt repetitions of works recently produced here, and in others of works which musical enterprise in this country has not as yet been sufficiently active or eclectic to take in hand, would be sufficient, taken alone, to prove the wide range that has been covered. It is equally impossible to conceive that a country showing itself to be so receptive and liberal-minded in musical questions should not in due time, and in the natural course of things, become productive in a very important sense of the term. That such is the case, even at the present day, has already been claimed by writers of high authority on the other side, and the projected practical proof of this, in the shape of a series of concerts devoted exclusively to the works of composers who have attained a certain eminence in America, may be assumed to have been temporarily postponed in consequence of unforeseen difficulties, which, let us hope, will be eventually surmounted. In this connection special interest attaches also to the "list of compositions by Americans and by composers resident in the United States," heard for the first time, including several cantatas, symphonies, and miscellaneous pieces for orchestra and chamber music, but, as we note, only one opera. The names attached to these compositions are for the most part unfamiliar here; but a country showing such appreciation for the old, and such avidity for what is best in the new, is not the least likely, as will be readily conceded, to be the birthplace of that coming composer whose appearance the musical world, now bereft of its chief lights, anxiously awaits.

### VOCAL.

"Don't tell!" by Arthur W. Marchant (Metzler & Co.), is a tuneful piquant little song, and should have good chance of popularity. "She loves for ever," by same composer (same publishers), is also a pleasing, well-written song of the popular type. "In dreams," by Nora St. Stephens (Weekes & Co.), deals in a somewhat conventional manner with one of those painfully pathetic subjects to which some singers are wont to give preference in their endeavours to promote sociability. A more ambitious effort than either of the preceding is a setting for tenor solo, chorus, and orchestra of Edgar Allan Poe's well-known "Annabel Lee," by F. St. John Lacy (London Music Publishing Co.). To say that an entirely satisfactory rendering has been here achieved of Poe's exquisitely fanciful lines would be to claim for the piece a very exceptional kind of merit. Although it certainly falls short of any such standard, and although the ideas in themselves seem to be hardly of sufficient importance to demand, in so short a production, all the machinery of a cantata process, the little composition, nevertheless, is written in a plaintive vein, and both in structure and treatment shows feeling and musicianly acquirements.

\* "The Musical Year-Book of the United States," Vol. IV.—Season 1886-7. By G. H. Wilson. Alfred Mudge & Son, Boston.

## Occasional Notes.

A case that was recently decided by Mr. Justice Kekewick will be of interest to many of our readers. It appears that Mr. G. L. Cottell became the occupier of No. 1, Westbourne Park as sub-lessee, Mr. Bankart being the lessee. The terms of the original agreement between the proprietor of the house and Mr. Bankart expressly forbade the exercise of "any art, trade, or business whatever on the premises without the licence and consent in writing" of the lessor. Mr. Bankart sub-let the house to Mr. Lansdowne Cottell, without apprising him of the exact terms of his contract with the original proprietor, but merely passing on a qualified or mutilated version, which contained an exception in favour of teaching music on the premises. Mr. Lansdowne Cottell naturally thought himself safe in opening on the said premises a Conservatoire of music, which has existed since 1883. On the educational value of this establishment we do not feel called upon to pronounce any opinion; but inasmuch as its director has been ousted from his position by what Mr. Justice Pearson in a previous Chancery suit described as "a very harsh proceeding," we cannot help expressing our sympathy with Mr. Cottell, who, we should say has distinctly a legal remedy against Mr. Bankart. Being tired, however, of the law's delay, he has preferred to appeal to the supreme court of art, and announces a concert for June 23, in aid of the heavy expenses forced upon him.

Mdlle. van Zandt, who has quite recovered from her severe illness, recently heaped fiery coals upon the heads of the Parisians, by giving a concert for the benefit of those injured in the fire at the Opéra Comique, the same theatre where she herself met with insult and injury. We are glad to learn that her voice seemed as fresh as ever, and that rapturous applause was the reward of her skill and generosity.

An experienced editor knows that the most interesting and the most startling home news generally comes from abroad, but we must own that we were somewhat startled by a letter in the *Progrès Artistique*, in which the London correspondent of that journal recounts the success of Mdlle. Marie Rueff, at a *soirée* of the Lyric Club, when that young artist, among other things, sang the arioso from M. Saint-Saëns's *Samson et Dalila* with such overpowering effect that "M. Spencer," the "organisateur du Grand Festival de Birmingham," offered her, then and there, an engagement for that great national festival. This is good news for the budding prima donna. If that impressionable gentleman has undertaken to make the engagements for Birmingham, what a rosebud garden of girls we shall see on the platform next year!

The "Richard-Wagner Museum" at Vienna offers to the contemplation of the worshippers of the deceased master some curious objects, whose presence among genuine relics proves that no place is sacred from the intrusion of the industrious advertiser. "Graal bread" and "Parsifal cheese" play a conspicuous part in a glass case which is reserved for such curiosities, and which also contains a large mug from the famous Angermanli Brewery, at Bayreuth, where long-haired Wagnerians most do congregate during the Festival plays. More interesting to the student is the M.S. of a French Chansonette which Wagner composed for one of the Boulevard theatres during his stay in Paris, and of which "Allons, allons, buvons, chantons!" is the refrain.

## BATH PHILHARMONIC SOCIETY.

President, Sir ARTHUR SULLIVAN.  
Musical Director and Conductor, Mr. ALBERT VISETTI.

Theatre Royal, Bath. Grand Jubilee Concert,  
MONDAY, JUNE 20, AT 8 O'CLOCK.

|  |                           |
|--|---------------------------|
| JUBILEE ANTHEM, "Blessed be the Lord" . . . .                                | Dr. Bridge.               |
| SONG, "The Revenge" . . . .  | Dr. C. V. Stanford.       |
| Conducted by the COMPOSER.   |                           |
| PRIZE CANTATA, "The Day Dream" . . . .                                       | Charlton T. Speer.        |
| Words by Lord TENNYSON.  |                           |
| Gold Medal awarded by the Society in Open Competition.                       |                           |
| Examiners—Sir ARTHUR SULLIVAN, Dr. MACKENZIE, and Mr. EATON FANING.          |                           |
| PRIZE SONG, "Meistersinger" . . . .  | Wagner.                   |
| Mr. BARTON MCGUCKIN,   |                           |
| SONG, "The Sunny Month of May" . . . .                                       | H.R.H. Princess Beatrice. |
| (With Orchestral Accompaniment arranged for the occasion by Mr. A. VISETTI.) |                           |
| Miss MAY HALLAM (Guildhall School of Music).                                 |                           |
| OVERTURE, "Tannhäuser" . . . .   | Wagner.                   |
| GRAND ORCHESTRA AND CHORUS OF 300.   |                           |
| Conductor, Mr. ALBERT VISETTI.   |                           |
| F. W. WILCOX, Hon. Sec.  |                           |

**R**ICHTER CONCERTS.—SEVENTH CONCERT, MONDAY EVENING NEXT, ST. JAMES'S HALL, at Eight o'clock. Programme: Overture "Jubilee" (Weber); Probelieder (trial songs) from "Die Meistersinger," (a) "Am Stillen Herd," (b) "Fangen An" (Wagner), Mr. Edward Lloyd; "Siegfried Idyll" (Wagner); Preislied from "Die Meistersinger" (Wagner), Mr. Edward Lloyd; overture, "Leonora" No. 3 (Beethoven), and Symphony in A minor (The Scotch) (Mendelssohn) (dedicated to Her Most Gracious Majesty Queen Victoria).

**R**ICHTER CONCERTS.—ST. JAMES'S HALL.—SEVENTH CONCERT, MONDAY EVENING NEXT, at 8. Dr. HANS RICHTER, Conductor; Herr Ernst Schiefer, Leader; Mr. Theodore Frantzen, Chorus Director. Orchestra of 100 Performers. Tickets, 15s., 10s. 6d., 5s., and 2s. 6d., at Austin's, St. James's Hall, and usual Agents.—N. Vert, 6, Cork Street, W.

**J**OSEF HOFFMAN'S THIRD RECITAL, PRINCES' HALL, WEDNESDAY AFTERNOON NEXT, at Three.

**J**OSEF HOFFMAN will make his Third appearance in England at his RECITAL, PRINCES' HALL, WEDNESDAY NEXT, at Three. Programme:—Variations, two pianos (Saint-Saëns); Variations (Handel); Variations, two pianos (Schumann); Nocturne and Valse (Chopin); "Spinnerlied" (Mendelssohn); Les Larmes and Polonaise (Josef Hoffman); and Toccata (Rubinstein). Tickets, 10s. 6d., 5s., and 2s. 6d., at Austin's, St. James's Hall; usual Agents; and Princes' Hall.—N. Vert, 6, Cork Street, W.

**M** SAINT-SAËNS' GRAND ORCHESTRAL CONCERT, at St. James's Hall, TO-DAY (Saturday), at three o'clock. Orchestra of 80 performers. Conductor, Mr. W. Ganz. Sofa stalls, 10s. 6d.; reserved seats, 5s.; balcony, 3s.; area, 2s.; admission, 1s.; at Austin's office, St. James's Hall, and usual Agents.—N. Vert, 6, Cork Street, W.

**R**OYAL COLLEGE OF MUSIC.—Opera.—Savoy Theatre.—Weber's Opera, DER FREISCHÜTZ, will be performed at the Savoy Theatre, Strand (by kind permission of R. D'Oyly Carte, Esq.), on Monday, June 27, at 3 o'clock p.m.

Principals, Chorus, and Orchestra by Pupils of the College. The piece produced under the direction of Mrs. Kendal.

Conductor, C. V. Stanford, Mus. Doc.

His Royal Highness the Prince of Wales, K.G., President of the College, and Her Royal Highness the Princess of Wales have signified their intention of being present.

Tickets to be obtained of the Registrar, at the College, Kensington Gore; Mitchell's Royal Library, 33, Old Bond Street; Chappell & Co., 50, New Bond Street, and 15, Poultry; of the usual Agents; and at the Savoy Theatre.

**R**oyal Italian Opera, DRURY LANE.—Lessee and Manager, Mr. Augustus Harris.

**D**ON GIOVANNI, at the ROYAL ITALIAN OPERA, DRURY LANE.—This SATURDAY EVENING, June 18, at 8.30. Signorina Medea Borelli, Madame Lillian Nordica, and Madame Minnie Hauk, her first appearance at this theatre; Signor de Lucia, Signor Navarini, Signor Ciampi (by favour), Signor Miranda, and Monsieur Victor Maurel (his first appearance at this theatre).

**R**oyal Italian Opera, DRURY LANE.—Boxes, grand tier, five guineas; double boxes, ten guineas; first tier boxes, three guineas; stalls, one guinea; grand circle (first two rows), 12s. 6d.; other rows, 10s.; first circle (first two rows), 7s. 6d.; other rows, 6s.; balcony, 4s.; early door, 5s.; gallery, 2s. 6d.; upper gallery, 1s. Evening dress indispensable to stalls, private boxes, and dress circle.—Box-office, open ten to five.

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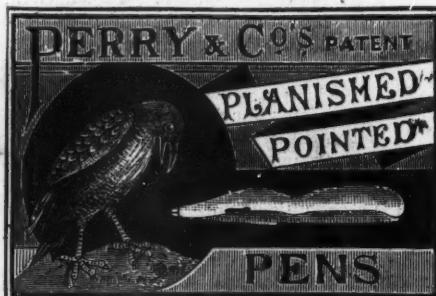
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The Musical World.

LONDON, SATURDAY, JUNE 18, 1887

Our Portrait.

MR. WILLIAM NICHOLL.

THIS rising tenor was born and educated in Glasgow. His father was a civil engineer, one of the few civilians who received the Indian Mutiny medal for service rendered to Government as a volunteer. His son adopted the same profession, and went to India almost direct from school, serving a five years' apprenticeship in Calcutta.

He was dissatisfied with his prospects, and after his father's death came home for good in 1883, hoping to get employment in England where, however, engineers were also a glut in the market so far as lucrative employment was concerned. By the advice of an old Indian friend he determined to give a trial to music in its vocal branch, of which he had been passionately fond from childhood. He was endowed with a very quick and correct ear, and while in Calcutta had, as an amateur, a most varied experience in the solo tenor parts of oratorio and opera, and at all the leading concerts.

Before taking such an important step he consulted the very first masters. He sang to Mr. Manns at the St. Andrew's Hall, after one of his rehearsals for the Glasgow Orchestral Concerts, and was warmly encouraged to adopt the profession. Accordingly he came to London with a letter of introduction to Mr. J. B. Welch, who offered to take him as a pupil after hearing him sing, but not content with the single lesson a week he could receive from that master the young artist went, by Mr. John Boosey's advice, to Mr. Randegger, who also offered to take him as a pupil, but strongly advised him on the score of economy, and for the sake of additional study in other branches of the art, to enter the Royal Academy of Music as a student. This was done in January, 1884. Mr. Nicholl was placed with Signor Fiori, and at the end of eighteen months had gained the bronze medal for singing, commendations for sight-singing and elocution, and the Parepa Rosa gold medal in the tenor competition. As a student, he sang several times at St. James's Hall, and appeared in the principal solo parts in the operatic performances at the close of each term in the year.

Determined to make still more rapid progress, and engage in yet closer study than the Academy and his public appearances allowed of, he went to Italy in October, 1885, and settled down in Florence, studying under Signor Vannuccini and Signor Hale—the latter an old pupil of Signor Vannuccini's. Here he found that the climate and general surroundings (not to mention very hard and steady work) had a most beneficial effect, and he gave a successful concert in the "Sala Filarmonica" before leaving.

Since his return he has steadily progressed, and won favour at all his public appearances. Dr. A. C. Mackenzie and Sir George Macfarren have both been much interested in his career; and Madame Antoinette Sterling also was most kind, and took the young tenor with her on a short tour a month ago, the result of his reception in the provinces being a promise of an engagement should she go on tour in the autumn.

Mr. Nicholl has an extensive *répertoire* of German and Italian songs. He introduced Schumann's "Minnespiel" to a London public for the first time at his fourth recital, in January last. He has also made a special study of oratorio, and made a successful *début* at the Glasgow Choral Union's New Year's day performance of the *Messiah*, on the 1st of January of this year, on which occasion the *Glasgow Herald* made the following remarks:—

"Mr. Nicholl comes before the public, not a raw new-comer, but a mature and highly-cultivated singer, refined and polished in style, needing apparently only a little more self-reliance to secure him a foremost place among the tenor singers of the day. It is long since a first appearance has shown at once so much promise and so much fulfilment."

at Covent Garden last night cannot be fairly compared. They start, as it were, from a different basis. Our English artists approach as nearly as possible the German original. Their training has been essentially a dramatic one; their declamation is generally excellent and their idiom at least allied to that of Wagner. All this is different in the Italian school. A chorus without the remotest idea of dramatic or vocal *nuance*, singing with full lung power where moderate strength is intended by the composer, and indicating the emotion aroused by the arrival of the swan by a few stray arms stretched out towards the audience; an orchestra not always treated by the conductor with the discretion demanded by Wagner's powerful colouring; artists intent upon vocal effect rather than upon dramatic significance—all this has to be taken for granted before the individual merits of an Italian performance of *Lohengrin* can be judged. Bearing this in mind, we may dwell upon the rendering at Covent Garden with at least some degree of satisfaction. Madame Albani's Elsa is familiar in all its features. This great artist's position towards Wagner's music is an excellent illustration of the remarks previously made. Wherever the dramatic situation takes hold of her, where the beauty of Wagner's *melos* carries her along with it, she does things which are as much above criticism as some of her showy and conventional effects are below it. It was, for example, almost impossible that the same artist who totally spoiled the beautiful melody of Elsa's monologue in the balcony by meaningless *ritardandi* and an intonation not always up to pitch, rose immediately afterwards in the duet with Ortruda to the summit of perfect art, singing with the most impressive pathos, and acting with a significance and grace never surpassed even by her. Signor Gayarré's Lohengrin displays a similar mixture of the excellent and the inadequate. Singing Wagner's music, he is very much in the position of a foreigner who speaks a language with great natural eloquence and fluency, but is handicapped occasionally by certain niceties of idiom which, like poetry, are a birthright and cannot be acquired. Madame de Cepeda as Ortruda sang with great dramatic force, only occasionally impaired by straining of the voice and of declamatory accents, and the parts of Telramund and of the Herald were competently filled by Signor d'Andrade and Signor Povoleri, Signor Bevignani conducting the orchestra.

The opening of the season at Drury Lane was witnessed by a numerous and distinguished audience, the aspect of the house and the genuine enthusiasm with which most of the singers were received auguring well for the success of this arduous enterprise. Mr. Harris has, in the first instance, engaged in Signor Mancinelli a conductor of the first order, who will no doubt in himself prove a tower of strength. Even with the comparatively few rehearsals at his disposal he secured an *ensemble* which has not been witnessed in Italian opera for many years past. It is true that the materials he had to work with were in many respects excellent. The chorus, although lacking occasionally the certainty of intonation which further training will give, is full and sonorous, and the orchestra comprises many well-known artists. To come to the solo vocalists we cannot but acknowledge that here also reasonable demands have been more than complied with. Madame Kupfer-Berger is the typical dramatic soprano in every gesture and every inflection of the voice. In *cantilena* pure and simple it becomes apparent that the voice has suffered from the ravages of time; wherever declamatory force and dramatic accent come into play the lady seldom fails of her effect, and her reception was distinctly favourable. Even better, and even more appreciated was M. Jean de Reszké, whom we have previously admired as a high baritone, and who is even more admirable in his new character of a *tenore robusto*. His Radames was an excellent impersonation from beginning to end, and the same may be said with equal emphasis of Signorina Guerrina Fabbrini's Amneris. The duet between contralto and tenor in the last act was, perhaps, the best feature of the entire performance. Signor Pandolfini (Amonasro) Signor Navarrini (Ramfis) and Signor Miranda (the King) completed an efficient cast. The *mise-en-scène* was, as a whole, fully worthy of Drury Lane traditions, although in some details the effects of hurried preparation were noticeable.

On Tuesday night, the second of Mr. Augustus Harris's season at Drury Lane, *La Traviata* was performed before a numerous though not crowded audience, in a style bringing into prominence certain strong points of the present management that bid fair to contribute in no small degree to its chances of success. If the enthusiastic interruptions with which pre-eminent and long-established popular

## Opera.

### ITALIAN OPERA.

The absurdity of having three Italian operas going on at the same time in London, where one has very rarely been made to pay, has been, if not wholly averted, at least postponed, by the fact that the performance of *Il Barbiere* announced at Her Majesty's on Monday night was, at the eleventh hour, given up, the theatre remaining closed for reasons which it is easy to surmise but needless to discuss. Mr. Mapleson thus leaving the field free for his two rivals, Mr. Augustus Harris, who opened his season at Drury Lane, and Signor Lago, who celebrated the occasion by what may be called the first important event of his campaign at Covent Garden. Hitherto this campaign has been conducted essentially on the *chi va piano va sano* principle; familiar, not to say hackneyed, operas having made up the *répertoire*, with the general result that the theatre was partially empty when no "stars" were employed, and that a combination of such artists as Madame Albani, Madame Scalchi, and Signor Gayarré, attracted large audiences, including on one occasion Mr. Gladstone. An enterprise carried on in this manner is not likely to attract much attention from intelligent amateurs during a season overcrowded by musical events of various kinds. On Monday, however, Signor Lago, put on his mettle by competition, provided an entertainment which had no need to shun comparison with that to be witnessed at the rival house, in spite of the charm of novelty superadded there. *Lohengrin* has, by this time, become as great a favourite with our public as *Carmen* itself, and its vast popularity was again proved by the crowded house it did not once fail to draw during the English season at Drury Lane, closed on Saturday last. With the performance of Wagner's beautiful music by the Carl Rosa troupe that witnessed

favourites are generally greeted were conspicuous by their absence, so also were various shortcomings of stage arrangement too frequently associated with the star-system. In the two acts where opportunity is afforded for splendour of *mise-en-scène*, admirable grouping and well-drilled ballet, it again becomes evident that matters of detail, wont, as a rule, to weigh heavily upon the minds and resources of operatic managers, are here disposed of with the ease and mastery which long experience in that line can alone give. These qualities, in conjunction with excellent all-round performance of the familiar work, left an impression of completeness, which caused it to be received, if not with noisy demonstrations, at least with unmistakable signs of quiet satisfaction. In Madame Nordica's *Violetta*, the predominance of vocal over histrionic talent was once more made apparent. Admirable concert-room singing accompanied by acting which in many cases seemed to have been gone through as a formality necessary on the stage but of secondary importance, scarcely afford material for an ideal impersonation of one of the most pathetic heroines of modern opera. Comparisons in this respect, however, apart, the singer's purity of style and command of vocal resources caused her performance to be an acceptable, if not a very stirring one. The occasion served for the introduction to English opera-goers of Signor de Lucia, from the Teatro Real, Madrid—a *tenor leggiero*, who adds to a voice of agreeable quality, an artistic method of singing, and, as far as can be judged in the part of Alfredo—a part that makes but slight demands upon histrionic display—an easy and sympathetic style of acting. Signor Del Puente rendered efficacious assistance as Germont, and minor parts were effectively sustained by Signorina Dora Galba, Mdlle. Foresta, Signori Paroli, Di Giorgio, and Navarrini. The excellence of the orchestra under Signor Luigi Mancinelli's conducting was again noticeable.

On Wednesday *Rigoletto* afforded another instance of the excellent result of studious attention to detail, especially in the grouping of the guests and the splendour of the costumes in the opening scene, in which also the dancing was particularly graceful. The most important *début* of the evening was that of Signor Battistini, a baritone from the Madrid Teatro Real, as Rigoletto. This artist possesses a voice of unusually fine quality, and his singing gives so many indications of his perfect mastery of the art, that a slight tendency to the *vibrato*, together with some exaggerations of style, must be ascribed to an undue effort to make the most of the emotional side of the intensely dramatic and tragic part of the jester. Apart from these slight and easily amended imperfections, Signor Battistini's performance on Wednesday night was such as to proclaim him an actor and musician of uncommonly weighty intelligence and individuality. The part of the duke was taken by Signor Runcio, whose fine tenor voice revelled with generous ease in the melodies with which Verdi has studded the part. His vocalisation was perfect. The ladies who made their first appearance in London took inferior honours in the successes of the evening. Signorina Fabbri, it is true, displayed a full and rich contralto, and sang and acted her small part of *Maddalena* very well; but the Gilda, Signorina Fanny Toresella, spoilt the effect of her soli by as vicious a *vibrato* as ever light soprano was cursed with. This is a misfortune, for when in some lucid interval her high notes were allowed free play—notably in the concerted pieces—the tone was very sweet and clear. The quartet in the third act was fairly well sung, and vociferously redemanded by the audience, who showed themselves thoroughly appreciative throughout the performance. Signor Mancinelli, warmly welcomed by the band on his appearance at the desk, conducted.

## Concerts.

### MR. COWEN'S NEW SYMPHONY.

At last Monday's Richter concert Mr. Cowen's new symphony in F (No. 5), after having been produced at Cambridge on Thursday, was for the first time heard in London. Among the living English composers who have cultivated this, the highest form of orchestral music, Mr. Cowen takes undoubtedly the first place. Apart from the question of abstract merit which must always be largely determined by opinion, it is a fact that perhaps no serious English work

of modern origin has been heard in so many places out of England and been received everywhere with such universal favour as this composer's "Scandinavian" symphony. It is no common form of praise when we give it as our deliberate opinion that upon that interesting work, and, indeed, upon all Mr. Cowen's previous compositions, the symphony in F marks a distinct advance. Grace and elegance of structure, flowing melodies, and great variety and charm of orchestral effect—these are qualities which he had shown himself possessed of on more than one occasion; on the other hand, pathos and depth of feeling had been hitherto absent from his conceptions, and even his warmest admirers must have been struck with surprise at recognising how pathetic, how deeply felt is every bar of the beautiful *lento* which forms the slow movement of the present symphony. Here we have a long-drawn-out melody of great sweetness, relieved by a second subject of a more restless and impassioned type and shown in all the varieties of orchestral colouring, being now given out with the full sonority of the violins, now intoned by the clarinet, while the muted strings have a wavy triplet figure, reminding one of the distant sounds of an *Æolian harp*. Mr. Cowen has not disclosed any definite poetic image as a clue to this beautiful music, but that he had such an image in his mind's eye while writing it the most unimaginative hearts must have felt. However, that may be, the symphony is in the customary four movements, and there is no serious deviation from the orthodox form, although an attempt has been made at interconnecting the various divisions, the third subject of the opening *allegro* being repeated and playing an important part in the final climax of the work. The first *allegro* is introduced by a *molto sostenuto* of more than common dimensions in which its chief melodic materials are foreshadowed in a somewhat modified form. The place of the *scherzo* is taken by an *allegretto quasi allegro* of light and airy design, which is in excellent contrast with the sombre colour of the *lento* already referred to. In the final *allegro con fuoco* Mr. Cowen gives us a touch of scholarship, which is limited, however, to a short *fugato* and by no means interferes with the brilliancy and rhythmical force of the various themes set forth to the best advantage by orchestral means. The symphony was very favourably received, and the composer, who wisely and modestly had left the task of conducting his work in the hands of Herr Richter, was called to the platform by the applause of the audience.

Dvorak again proved by his "Scherzo capriccioso," as he had recently shown by his "Symphonic Variations," that the orchestra, when used in the elaboration of themes of a national cast, is his true element. The Scherzo is brimful of life and originality, both in point of musical invention and orchestral treatment, and will again be welcome. Liszt's stirring Hungarian Rhapsodie in D, No. 2, met like Dvorak's Scherzo, the "Charfreitags-zäuber" from Wagner's "Parsifal," and Haydn's familiar "Military" Symphony, with great favour. The performance by the band of the above-named important works under Herr Richter's *bâton* was throughout beyond praise.

### PHILHARMONIC SOCIETY.

The sixth concert given by the Philharmonic Society cannot be reckoned among the best of the season either as regards the selection of the pieces or their performance. Spohr, who wrote for his time, and now counts but few enthusiastic admirers, does not shine at his best in his C minor Symphony, Op. 78, with the exception of the Adagio, noted for that beautiful phrase for strings *unisono* which may have served as the prototype to the famous Prelude to Act V. in Meyerbeer's *Africaine*, and which was played with becoming sonority on the present occasion. Sterndale Bennett's Caprice in E, for piano and orchestra, contains a brilliant pianoforte part which was executed by Miss Fanny Davies with her accustomed neatness. Signor Alberto Randegger's new setting of an excerpt from Byron's "Prayer of Nature," for tenor and orchestra, is written in an essentially declamatory style, affording to Mr. Edward Lloyd a copious display of his brilliant high notes against a powerful orchestra. Madame Ella Russell overtaxed her vocal attainments by singing the "Shadow Song" from Meyerbeer's *Dinorah*, which requires a more finished execution and a better shake; and the duet from Gounod's *Romeo et Juliette*, rendered by the two above-named vocalists, proved once more that the French composer's faculty for writing effective love duets reached its climax with the Garden Scene in *Faust*. Miss Fanny Davies's pianoforte

*soli* consisted of a "Lied ohne Worte," by Mendelssohn, which every amateur knows by heart, and Schumann's "Novellette," in D, No. 2, which rather goes to confirm the composer's dictum, that much of his pianoforte music is not suited to the concert-room, especially if wedged in between fully-scored orchestral pieces. By far the most attractive feature of the evening was Mdlle. Anna Eissler's performance of Vieuxtemps's *Fantasia Appassionata*, Op. 35, for violin and orchestra, which exhibited a good *technique* and still better expression, although combined with a thin tone, possibly the fault of the instrument. The recent more frequent reproduction of the Belgian composer's elegant compositions in lieu of endless repetitions of Mendelssohn's *Concerto* and other famous works is to be welcomed with pleasure. The band also played Beethoven's third *Leonore* Overture (the opening *Adagio* being taken decidedly too slow), besides Weber's *Prelude to Euryanthe*, and was by no means perfect in the various orchestral accompaniments, the delay in joining the singer's last note in the "Shadow Song" being however made up for by starting too soon at the opening of Bennett's *Caprice*. Sir Arthur Sullivan conducted.

The first of two *matinées* was given by the Philharmonic Society last Wednesday afternoon. The novelty of the programme was Sir G. A. Macfarren's overture "Kenilworth," which, according to the analyst, was once actually attached to an opera on the subject of Sir Walter Scott's novel, and which the composer never brought forward. Be this as it may, the overture heard on Wednesday last appears to contain the elements of dramatic force, and the melodies are pronounced and sufficiently well developed without being spun out. The Concerto by Mozart in E flat, the pianoforte part of which was played by M. Camille Saint-Saëns, afforded a delightful surprise to many who are accustomed to hear this artist in Beethoven and in modern pieces. M. Saint-Saëns caught the spirit of the old master, and laid before the audience a smooth, dignified, and graceful reading of this delightful work. Another instrumental soloist was Miss Nettie Carpenter, who as a violinist has won golden opinions abroad. She played an Introduction and Rondo by Vieuxtemps, with great success. The very classical tone of the concert was further relieved by Schumann's Overture, Scherzo and Finale at the beginning, and Weber's Oberon Overture at the end of the concert, played effectively by the orchestra under Sir Arthur Sullivan.

#### MDLLE. CLOTILDE KLEEBERG'S RECITAL.

Mdlle. Clotilde Kleeberg's pianoforte recital at Princes' Hall showed considerable progress, her performance being marked by a commendable degree of vigour. With the infusion of a little more genuine warmth, added to the young artist's crisp touch, excellent technique, intelligence, and that grace characteristic of the French nationality which is inherent in her playing, a place in the very front rank of lady pianists should be within her reach at no distant period. Nothing could have been better than the energy and fine observance of light and shade which was thrown into the execution of J. S. Bach's grand Toccata in C minor, whilst all possible charm distinguished the rendering of Mozart's lengthy and old-fashioned variations, which appear to have appealed, by their French theme, "Lison dormait," to the French lady's special notice. The interpretation of Beethoven's Sonatas, Op. 81 and 109, although by no means lacking in intelligence, was the least satisfactory portion of the performance. On the other hand, Schumann's "Fantasiestücke," Op. 12, besides pieces by Chopin, Thalberg and Raff, were given in excellent style. Special praise is due to the performance of Schumann's above-mentioned "Fantasiestücke" in their entirety, the individual true significance, as well as the necessary contrast with the others of the group, being thereby imparted to each piece contained in this beautiful set.

#### CHAMBER MUSIC CONCERTS.

Mr. Charles Hallé's fourth concert of chamber music commenced with C. Villiers Stanford's Pianoforte Quintet in D minor, Op. 25, originally brought out by the Heckmann Quartet last winter, and since then heard at various places. Madame Norman-Neruda, and MM. Ries, Straus, and Franz Neruda co-operated with the concert-giver, who is to be commended for selecting Schumann's early and highly characteristic Pianoforte Sonata in F

sharp minor, Op. 11, for his solo, instead of the often heard work in G minor. It is to be hoped that the turn of the much neglected third sonata by the same composer is not far off. Brahms's new Violin Sonata, Op. 100, was repeated by Madame Norman-Neruda and Mr. Hallé, and this lady led Haydn's String Quartet in G, Op. 35, No. 5. Madame Sandon added some songs by Pergolesi, Gordigiani, Schubert, and Wagner.

Madame Frickenhaus and Herr Josef Ludwig completed their interesting series of chamber concerts, and, like Mr. Hallé the day before, selected C. Villiers Stanford's Pianoforte Quintet in D minor, Op. 25, for their opening piece, being assisted by Messrs. Collins, A. Gibson, and Whitehouse. The concert-givers also joined in Raff's Violin Sonata in D, Op. 128, and the lady pianist played Mendelssohn's well-worn *Prelude* and *Fugue* in E minor. Why not vary the interest by the substitution of another selection from the same set? Haydn's String Quartet in B flat, Op. 64, concluded the concert, of which Miss Clara Samuell was the vocalist.

The Ladies' Quartet, led by Miss Shinner and called the Shinner Quartet, gave their second concert at the Portman Rooms last Monday evening. Miss Shinner again showed herself to be a very good leader, and she and the other ladies, Miss Lucy Riley, Miss Cecilia Gates, and Miss Florence Hemmings, worked together with admirable judgment and precision. The first quartet was Beethoven's in A major, Op. 18, and it was well played, but the sterling qualities necessary for *ensemble* playing were even better evidenced in Mendelssohn's Quartet in E flat, Op. 44, in which the several difficult passages had been thoroughly mastered, and were given with smoothness and confidence. Mrs. Hutchinson was the vocalist, and though evidently suffering from the heat during the first part of the evening, never gave Massenet's "Crépuscule" with more graceful and delicate expression.

#### MR. JOHN THOMAS.

Mr. John Thomas's Welsh Jubilee Concert took place at St. James's Hall on Tuesday evening, and afforded a very agreeable contrast to other concerts of this crowded concert season by virtue of several distinctive features. The chief of these was the accompaniment of all songs and choruses on one or more harps—the piano of the Saxon not being allowed to mingle its coarse and material note with that of the instrument beloved of bards. A band of no less than twenty-five harps accompanied the chorus of 350 voices, and were scarcely audible; but the effect of the harp-accompaniment with *soli* was very pleasing. These *soli*, as well as the choruses, were sung in Welsh, and among others the lovely melody of "The Ash Grove," rendered with much expression by Miss Hilda Wilson, "Venture Gwen" by Mr. Dyfed Lewis, and "David of the White Rock" by Miss Mary Davies, went straight to the hearts of the enthusiastic audience. Mr. John Thomas's harp solo, "The Plains of Rhuddlan," was followed by the charming "Bells of Aberdovey" as an encore; and in the latter part of the concert he was joined by his old friend Mr. Wright, in a duet, "Cambria," of his own composition.

#### PATTI CONCERT.

Last Saturday's concert at the Albert Hall, the third and last of the series, drew a large audience. A noticeable innovation was Madame Patti's choice of Schubert's *Serenade* as an encore, a choice which should at a bound win over to her hundreds of so far half-hearted admirers. Brilliant numbers of Rossini and Gounod, a song of her own composition, and one by Mr. Engel were sung in the great artist's brilliant manner, and were heartily applauded. Among other vocalists were Signor Guille, who displayed a very fine tenor voice, Madame Trebelli, and Signor del Puente. Signor Bottesini contributed some double-bass *soli*, and Signor Arditì conducted the band.

#### MASTER HOFFMAN'S RECITALS.

At the Princes' Hall, on Thursday, the 9th inst., Josef Hoffman, an infant phenomenon who has recently made a sensation on the Continent, was introduced to a large audience comprising many distinguished pianists and amateurs. There is no reason why the success achieved abroad should not be repeated in this country. For most people there is a good deal of charm, not unmixed with

astonishment, in the appearance on the platform of a boy of eight, looking younger than his age and playing with an amount of technical skill which many pianists of mature age might envy. To us the same phenomenon rather suggests the melancholy idea of a youthful brain overtaxed, and of hours which in the natural course of things should have been spent in school or in the playground employed in mechanical exercise. There is, however, comfort in the thought that, although many infant phenomena have died prematurely or subsided into mediocrity at a later age, most of the great players of the world, from Mozart to Madame Schumann, Joachim, Liszt, and Rubinstein, have stepped from the nursery on to the platform. Which of the two possible alternatives is in store for Master Hoffman it is not easy to prognosticate. That for a little boy his achievements are simply marvellous may be readily acknowledged, but that does not in any way guarantee future greatness. Much will, of course, depend upon the general training which he receives, and upon the artistic pabulum on which he is nurtured. As to this latter point, the pieces selected by him did not give sufficient security. The concert opened with a stupid and old-fashioned duo for two pianos by Kalkbrenner, played by the boy and his father, and, so far, only teacher; and at least one of the compositions by the young *virtuoso* echoed the commonplaces of a very commonplace school of music. Let us not be misunderstood. It showed good sense and due reverence for great things in art that the boy was not allowed to attempt Beethoven; but there are in the works of the earlier classical masters many specimens which would not have taxed his brain more severely and would have shown his technical capabilities to no less advantage than the platitudes of Kalkbrenner. Rameau's Variations, a piece of the superior kind alluded to, was perhaps the best feature of the recital, which, we should add, was frequently interrupted by the demonstrations of the audience. Two valses by Chopin were also given with remarkable spirit, and betrayed musical intelligence, or at least musical instinct, of no mean order. To speak of sentiment or passion in a boy of eight would, of course, be absurd.

A second recital was given at Princes' Hall on Tuesday afternoon, when the audience was even more numerous and more appreciative than on the first occasion. The programme also was of a somewhat higher type, Weber taking the place of Kalkbrenner in the opening piece, and Mendelssohn's Rondo Capriccioso being rendered with remarkable vigour and accuracy. A mazurka of the pianist's own composition shows that the boy has been listening to the melodies of his native Poland, both in their original form and in their artistic transformation by Chopin, with considerable intelligence, and his playing of the same piece betrayed rhythmical feeling of a rare order. Another item of the programme, a so-called improvisation, was a distinct appeal to the groundlings, who indeed responded with the vigour peculiar to them ever since the days of Hamlet. This is what happened. Mr. Engel played two themes by Beethoven, and these the boy was supposed to treat at a moment's notice. What he really did was, in the first instance, to play something that had not the remotest reference to the original theme, and in the second to repeat a subject from the Septet, with a few embellishments and variations of his own. Such an exhibition as this only tends to confirm our apprehension that young Hoffman's education is not carried on in the serious spirit which his eminent talent would seem to call for. The improvisation is a *virtuoso* trick of the old-fashioned order; in modern times we have learnt that inspiration is not at the beck and call of every player at a given moment and in the presence of a miscellaneous audience. It would be a pity if a remarkable musician in the bud were sacrificed to a craving for notoriety and for gain. In the meantime young Hoffman is a phenomenon well worth studying by those who take an interest in genius at high pressure.—*The Times*.

#### MISCELLANEOUS CONCERTS.

Among the various concerts, whose name is legion at this season, mention might be made, on the grounds of special artistic excellence, of a *matinée* given at Downshire House, Belgrave Square, by kind permission of Mrs. Abbot, on behalf of the expense for a new organ provided at Curzon Chapel, Mayfair (Incumbent, Dr. E. Ker Gray, LL.D.), which is making a name by frequent performances of high-class music at Sunday services. On the occasion under notice, Mdlle. Pauline Cramer charmed a numerous and distinguished audience

with some "Lieder" by Schumann and Gustav Langer, and Miss Elliott was no less successful with her vocal contributions, whilst among the instrumentalists special praise is due to Miss Amina Godwin's highly finished rendering of compositions by Georg Henschel and Handel. Mr. and Mrs. Kendal gave a specimen of their exquisite high comedy acting, in a scene from the "Hunchback," in addition to a delightful comic recitation by the last named distinguished *comédienne*, and the mirth-giving element was further represented by one of Mr. George Grossmith's famous Society Sketches. The aid generously lent by these last named three celebrated artists should, in view of their very trying professional engagements, be specially appreciated. Mr. Sidney Naylor and Mr. J. B. Krall officiated as accompanists.

Mr. B. M. Niederberger's concert at Collard's Rooms was given on Wednesday, the 8th inst., when he combined very pleasingly on the violoncello with Herr Oberthür (harp), and in Rubinstein's Sonata for Piano and Violoncello, the pianoforte part being played by Mdlle. Lebell, who was heard afterwards in Chopin's Ballade in A flat. The vocalists were Mesdames Carlotta Desvignes and Liebhart, and Mr. T. F. Campbell.—The same evening Miss Esther Barnett's third annual concert took place at 30, Hyde Park Gardens. The programme was essentially a classical one, and Miss Barnett's execution of the items set down for her, the bulk of them played from memory, won universal applause, as did M. Libotton's effective 'cello playing. The vocal contributions of Madame Clara Samuell were entirely satisfactory.

On Thursday afternoon Miss Henden Warde gave her annual concert at Steinway Hall, when, besides furnishing three numbers very agreeably herself, she was assisted by several other more or less well-known vocalists. Miss Agnes Larkcom's high and flexible soprano was unsuited to Cowen's "Because," but she deserves credit for selecting that and "A June Song," from a musical standpoint; indeed, with one or two exceptions, the programme was remarkably free from the royalty ballad of commerce. Mr. G. Power was set down for a "new song," by Percy Reeve, but did not render it, possibly owing to the accident, from which, we are glad to hear, Mr. Reeve is almost recovered, preventing the completion of the work.

Miss Carlotta Desvignes's *matinée* on Friday, 10th, calls for but slight comment; all passed off very satisfactorily. In the evening Mr. Malcolm Lawson and his choir and orchestra gave a pleasant concert at the St. James's Hall. The programme was excellent, the special feature of it, a choral song for the Jubilee year, was composed by Mr. Malcolm Lawson to words by Mrs. Malcolm Lawson. The verses were, on the whole, very happily written; even optimists must admit that the subject—'87—has its dark as well as its light side, and the touch of sombreness was very skilfully worked in by the writer. Mr. Malcolm Lawson has composed better things than the music to "'87," which is sketchy, and shows signs of the haste and London rush that vex an artist's soul.

On Saturday, while Madame Norman-Neruda at St. James's and Madame Patti at the Albert Hall drew large audiences, Miss Victoria de Bunsen was heard at the Portman Rooms. She had the able assistance of Miss Agnes Zimmermann, Miss Felicia de Bunsen, and Messrs. Jules Koopman and Hollman as violinist and 'cellist respectively.

Miss Helen Meason invited her audience to Steinway Hall on Monday and gave them a capital programme of songs and instrumental music, supplied by herself and friends. The first part of her concert consisted of amateur efforts, perfectly allowable in an invitation concert, but not calling for comment, one number only excepted. This is a Toccata by Paradies, followed by a little bit of Mozart as an encore, played from memory by a little girl, the daughter of Mr. George Grossmith. Clearness of touch and significant accentuation were the remarkable features of this talented little lady's performance. In the second part of the programme Miss Helen Meason sang Cowen's "Tears," and a charming song of the "Punchinello" type, "Two Marionettes," by Edith Cooke. The "invitation-concert" is an institution which should be more generally adopted by artists who can dispense with the very small immediate profits which most benefit-concerts bring, and thereby gain in dignity and perhaps—indirectly—more substantial results afterwards.

This was also the wise policy of Messrs. Levetus and Algernon H. Lindo, who made no charge for admission on Tuesday

afternoon. Mr. Lindo is undoubtedly an able pianist, and played Chopin's Nocturne in G minor and Ballade in A flat remarkably well. He appears to affect the mannerisms of M. de Pachmann.—Mr. Lawrence Kellie was meanwhile singing at Steinway Hall. Though young in years his musical skill is ripe and sound, only marred by a somewhat affected style which perhaps is necessary to him who sings and accompanies his own compositions. His voice is carefully trained, being a light tenor of pleasing *timbre*. Of his songs, "The Day has a Thousand Joys" merits notice. Mesdames Marie Tempest and Marian McKenzie assisted, the latter with Cowen's "Because," very effectively sung; and Mr. Hayden Coffin contributed two songs. A good feature of the concert was the distribution of neatly-printed books of words free of charge, a very acceptable gift when Italian might be English and English Italian in the mouths of the majority of vocalists.—La Baronne d'Amély was at the same time giving her concert at Collard's Rooms, where Mesdames Sanderini, Dufour, and Ilma de Murska, and Messrs. Carpi, Ria, Templer Saxe, Byron, Monari-Rocca, and Leuville, all combined to make up a very pleasant programme.—Mr. Aynsly Cook's concert took place at Stanley Hall, Holloway, that evening. Madame Roze charmed the audience in "Robert toi que j'aime," and as an encore sang "Comin' through the Rye"; Madame Burns the Polacca "Titania" from *Mignon*, which created a furore, and was repeated. Miss Dickerson was happy in her choice of songs. Miss Lily Crabtree, besides contributing two vocal pieces, played the concerto in F minor (Chopin), and had, for so young an artist, a great success in all her selections. Mr. McGuckin made a great impression in "Star of Bethlehem," and repeated the last verse as an encore. Mr. Crotty gave the "Toreador's" song from *Carmen*, with the inevitable result of an encore. Mr. Payne Clarke was in splendid voice, and sang "Lend me your aid," and in the second part "When other lips," with great effect. Mr. Esmond was recalled for his singing of "Alice, where art thou?" Mr. Henry Pope's effective contributions were "I'm a Roamer," and "Drinking." Mr. Aynsly Cook gave "The Vagabond," and as an encore, "Simon the Cellarer," and being again recalled repeated the last verse. The concert closed with "God Save the Queen," sung by Miss Vadini, Mr. Cook, and Mr. Clarke.

On Wednesday afternoon an attractive concert was given at the Princes' Hall, Piccadilly, in aid of distressed Irish ladies, under the direction of Mrs. Burrowes, of Stradone. A distinguished audience, including the Duchess of Teck and the Queen of Hawaii, crowded the hall. Among the artists and amateurs who promised their assistance were Mesdames Valleria, Nevada, and Hutchinson, Lady Randolph Churchill, Lady Arthur Hill, Mrs. Brown Potter, Mr. Barton McGuckin, Mr. John Thomas, and Mr. Blumenthal. Mr. Leslie's choir and a choir of Irish ladies and gentlemen also co-operated.—The same afternoon Mr. Dolmetsch gave a *matinée* at 16, Grosvenor Street. An excellent and unpretentious programme was gone through in a very creditable manner by several of his pupils, of whom little Miss Dolmetsch, aged eight, was not the least promising. This child gave a simple piece on the violoncello in excellent time and tune, and with a display besides of real musical taste, and no sign of nervousness. Mr. Dolmetsch's violin pupils also did great credit to their master. A string orchestra played some Handel selections, and two artists, Mdlle. Douilly and Mr. Barton, contributed songs and pianoforte soli respectively.

Miss de Lisle Allen's concert also took place on Wednesday. The guitar is but little cultivated in the present day, but Miss de Lisle Allen plays it so well, and to judge by the performances of some of her pupils at the recent concert, is so skilful in teaching it, that we should not be surprised to find it once more coming into fashion. It is in connection, of course, with Spanish music that the guitar is above all effective; and all the pieces presented by Miss de Lisle Allen were, more or less, in the Spanish style. These included airs by Huerta and other composers, accompanied most tastefully on the pianoforte by Miss Mary Carmichael; and a trio on an unpublished Spanish melody, performed with brilliant effect by the concert-giver and her pupils, Mrs. Douglas Falchie and Miss Bolton King. Miss Florence Winn, Miss Edith Myers, Miss Leila Dufour, Miss Frances Hipwell, Mr. William Nicholl, Mr. Thorndike, and Signor Ria, sang; Mdlle. Bertha Brousil played the violin; and Mdlle. Brousil as violinist, was joined by Miss Mary Carmichael, as pianist, in one of Handel's sonatas.

#### SECOND APPEAL.

An urgent appeal is made on behalf of H. V. Lewis, professor of music and organist, late member of the Royal Academy of Music, well-known in London and Liverpool, who has been afflicted some months with a severe and dangerous illness from erysipelas, and tumours in the arm and hand, which has prevented him following his profession, thus depriving him of the means of living. The case is urgent, therefore your kind aid is solicited. Reference is kindly permitted to Mr. Stanley Lucas, 84, New Bond Street, and to Mr. Mallett, at the office of *The Musical World*.

### The Theatres.

|                      |     |     |                            |     |     |     |      |
|----------------------|-----|-----|----------------------------|-----|-----|-----|------|
| ADELPHI              | ... | ... | "Family Jars"              | ... | ... | ... | 7.15 |
| AVENUE               | ... | ... | "The Harbour Lights"       | ... | ... | ... | 8    |
| COURT                | ... | ... | "Indiana"                  | ... | ... | ... | 8    |
| COMEDY               | ... | ... | "The Nettle"               | ... | ... | ... | 8    |
| CRITERION            | ... | ... | "Dandy Dick"               | ... | ... | ... | 8.30 |
| GAIETY               | ... | ... | "The Step-Sister"          | ... | ... | ... | 8    |
| GLOBE                | ... | ... | "The Red Lamp"             | ... | ... | ... | 8.30 |
| LYCEUM (from Monday) | ... | ... | "Who Killed Cock Robin?"   | ... | ... | ... | 8    |
| OLYMPIC              | ... | ... | "David Garrick"            | ... | ... | ... | 9    |
| OPERA COMIQUE        | ... | ... | "Dimity's Dilemma"         | ... | ... | ... | 7.30 |
| PRINCE OF WALES'S    | ... | ... | "Monte Cristo Jr."         | ... | ... | ... | 8    |
| PRINCESS'S           | ... | ... | "After Many Days"          | ... | ... | ... | 8    |
| SAVOY                | ... | ... | "The Private Secretary"    | ... | ... | ... | 9    |
| ST. JAMES'S          | ... | ... | "Much Ado about Nothing"   | ... | ... | ... | 8.15 |
| STRAND               | ... | ... | "Freezing a Mother-in-Law" | ... | ... | ... | 8    |
| TOOLE'S              | ... | ... | "The Golden Band"          | ... | ... | ... | 8.30 |
| VAUDEVILLE           | ... | ... | "As in a Looking Glass"    | ... | ... | ... | 7.45 |
|                      |     |     | "Jubilation"               | ... | ... | ... | 8.30 |
|                      |     |     | "Dorothy"                  | ... | ... | ... | 7.45 |
|                      |     |     | "The Clockmaker's Hat"     | ... | ... | ... | 8.30 |
|                      |     |     | "Held by the Enemy"        | ... | ... | ... | 7.45 |
|                      |     |     | "The Carp"                 | ... | ... | ... | 7.40 |
|                      |     |     | "Ruddigore"                | ... | ... | ... | 8.25 |
|                      |     |     | "Lady Clancarty"           | ... | ... | ... | 8    |
|                      |     |     | "Tom Noddy's Secret"       | ... | ... | ... | 7.45 |
|                      |     |     | "The Road to Ruin"         | ... | ... | ... | 8.30 |
|                      |     |     | "The Lottery Ticket"       | ... | ... | ... | 2    |
|                      |     |     | "The Butler"               | ... | ... | ... | 2.45 |
|                      |     |     | "A dark Night's Bridal"    | ... | ... | ... | 7.50 |
|                      |     |     | "Sophia"                   | ... | ... | ... | 8.30 |

Few who have noted the career of Miss Ellen Terry could be found to deny that she made the greatest success of her life by her impersonation of Ellaline in Mr. A. C. Calmour's play, "The Amber Heart," on Wednesday last. People forgot the sunlight outside, and the heat inside the theatre, in listening to the actress who touched the keynote of human sympathy in every intonation of her voice; who moved her hearers as much by the impersonation of the woman whose heart had been untouched by love, as by that of her who, swaying and thrilling with human passion, found the object of her love faithless and undeserving. The hand of the true artist was visible everywhere. No portion of the work was shunned, no sentence but betrayed thought and that subtle sympathy which enables the actress to actually live in the picture she presents to the public. Miss Ellen Terry presented two living pictures, so strong in conception and bold in treatment, but withal so delicate in detail, and with such exquisite tones of light and shade, as to surprise her most ardent admirers.

Mr. Calmour's story is of a girl who knows not, owing to the protection of an amulet in the form of an amber heart, the pleasures and pains of love. On casting it away her life becomes changed, and she soon learns that heartache and sorrow follow surely in the train of love at first sight. With unutterable longing she looks back on the calm and peace, the quiet of the days gone by, ere she knew what love meant. Torn with jealousy and indignation at her lover's falsehood, brokenhearted, she sighs for her former happiness, and at last the finding again of the amber heart puts an end to her sorrow.

The idea is treated throughout most poetically: its fancies may be at times hard to reconcile with the stern realities of a world of prose, but

the characters of "The Amber Heart" move in a world of poetry and fancy, and the measure of prosaic exactness must be excluded. Mr. Calmour has done no better work since he has written for the stage and he was fortunate in being able to obtain the services of an artist like Miss Ellen Terry for the interpretation of the heroine's part. He was loudly called before the curtain at the conclusion of the play. The support throughout was excellent, Mr. Willard in particular distinguishing himself, and valuable aid being lent by such experienced actors and actresses as Messrs. Beerbohm Tree, Beaumont, and Misses Cissy Grahame and Helen Forsyth.

"The Step-Sister," a domestic comedy in one act, by Mr. W. Sapte, Jr., was performed for the first time last Saturday as a *lever de rideau* at the Comedy Theatre. The little play is more ambitious than the usual "curtain-raisers," and the construction is rather above the average order of merit. Whilst the forbearance of the blind heroine is almost outside the bounds of possibility, it is to tone down the extravagance of the proposition that a woman should forgive her lover for eloping with her rival on her actual wedding-day, and not only forgive them, but actually supply them with money to start in business—it is to cover this, perhaps, that she is made blind! The dialogue is very commendably written, and the various characters are efficiently pourtrayed by Miss Achurch (especially) as the blind girl, Miss Aylward, and Messrs. C. Dodsworth and Nutcombe Gould.

Miss Helen Kinnaird has been engaged to play Carlotta in Mr. Burnand's adaptation of *The Doctress*, shortly to be produced at the Globe Theatre. Miss Sophie Eyre will be the Doctress.

"Indiana" was revived at the Avenue Theatre on Monday last, when it was warmly received by a large audience. Miss Wadman once more appeared in the character of Indiana Greyfaunt, singing with her usual charming manner, thereby winning well-earned applause. Mr. Arthur Roberts was very funny as Matt o' the Mill, while the rest of the company were well up to their work.

Close upon £830 was cleared by the Westland Marston *matinée* recently given at the Lyceum.

"The May Queen" will probably be the title of the coming comic opera that is to be produced at the Prince of Wales's Theatre. The words will be by Messrs. Lewis Clifton and J. J. Dilley, and the music by Mr. Walter Slaughter.

### Music Publishers' Weekly List.

#### SONGS.

|                                     |     |                |     |                      |
|-------------------------------------|-----|----------------|-----|----------------------|
| Beyond the Sea                      | ... | Amy Bulley     | ... | Forsyth Bros.        |
| Curfew, The                         | ... | G. Dinelli     | ... | Marriott & Williams  |
| Homing (E flat and G)               | ... | Lady A. Hill   | ... | Cramer               |
| If it be love                       | ... | Erskine Allon  | ... | London Mus. Pub. Co. |
| Love's Hunting                      | ... | Amy Bulley     | ... | Forsyth Bros.        |
| Sea hath its Pearls, The            | ... | G. Dinelli     | ... | Marriott & Williams  |
| Sombody's Wooing (E flat, F and G)  | ... | Löhr           | ... | Cramer               |
| There's very little                 | ... | Arthur Roberts | ... | "                    |
| Winter Song, A                      | ... | Amy Bulley     | ... | Forsyth Bros.        |
| Yes, I will (A flat, B flat, and C) | ... | L. Denza       | ... | Cramer               |

#### PIANOFORTE.

|   |     |                  |     |                     |
|---|-----|------------------|-----|---------------------|
| Four Sketches (Impromptu, Berceuse, Reverie, Caprice) | ... | Alfred Redhead   | ... | Forsyth Bros.       |
| Madge, graceful dance                                 | ... | G. Challis       | ... | "                   |
| Nordisa...  | ... | Sidney Smith     | ... | "                   |
| Seasons, The (a set of 12 pieces)                     | ... | Josef Trousselle | ... | Marriott & Williams |
| Valse Caprice   | ... | Charlton Speer   | ... | Novello             |

#### DANCE MUSIC.

|                      |     |              |     |               |
|----------------------|-----|--------------|-----|---------------|
| Isobel Waltz         | ... | Enos Andrew  | ... | Cramer        |
| Liebe Gesellin Polka | ... | Max Fröhling | ... | "             |
| Nordisa Polka        | ... | Marriott     | ... | Forsyth Bros. |
| Nordisa Quadrilles   | ... | "            | ... | "             |

#### CHORUSES, CANTATAS.

|   |     |     |               |
|---|-----|-----|---------------|
| Coming of the Flowers, The (cantata, in both notations) |     |     |               |
| G. F. Root  | ... | ... | Curwen        |
| " Royalty" (a hymn for June 21) F. A. Gore Ouseley      | ... | ... | Sitton        |
| Ring out ye bells (Jubilee Ode) Revd. S. Childs-Clarke  | ... | ... | Eland, Exeter |

#### KEYBOARD-CARD.

|  |     |                |                 |
|--|-----|----------------|-----------------|
| Self-instructing Keyboard for pianoforte | ... | Madame Bennett | Malyon, Glasgow |
|--|-----|----------------|-----------------|

### Next Week's Music.

#### TO-DAY (SATURDAY). P.M.

|                             |     |                                  |      |
|-----------------------------|-----|----------------------------------|------|
| M. Saint-Saëns's Orchestral | ... | St. James's Hall                 | 3    |
| Madame Thea Sanderini       | ... | St. James's Hall Banqueting Room | 3    |
| Madame Bertini              | ... | Princes' Hall                    | 8    |
| " Don Giovanni" .....       | ... | Drury Lane Theatre               | 8.30 |
| " Traviata" .....           | ... | Covent Garden Theatre            | 8.30 |

#### MONDAY, MAY 20.

|                                  |     |                       |       |
|----------------------------------|-----|-----------------------|-------|
| Mr. August Buhl                  | ... | Princes' Hall         | 11.30 |
| Mr. Herbert Thorndike            | ... | Princes' Hall         | 3     |
| Mr. Bantock Pierpoint            | ... | Willis's Rooms        | 3     |
| Richter                          | ... | St. James's Hall      | 8     |
| " Il Barbiere di Seviglia" ..... | ... | Drury Lane Theatre    | 8.30  |
| " Un Ballo in Maschera" .....    | ... | Covent Garden Theatre | 8.30  |

#### TUESDAY, 21.

|                 |     |               |       |
|-----------------|-----|---------------|-------|
| Mr. August Buhl | ... | Princes' Hall | 11.30 |
|-----------------|-----|---------------|-------|

#### WEDNESDAY, 22.

|                          |     |                       |       |
|--------------------------|-----|-----------------------|-------|
| Mr. August Buhl          | ... | Princes' Hall         | 11.30 |
| Josef Hoffman            | ... | Princes' Hall         | 3     |
| Jubilee Festival Concert | ... | Crystal Palace        | 3     |
| Jubilee Concert          | ... | Royal Albert Hall     | 3     |
| Italian Opera            | ... | Drury Lane Theatre    | 8.30  |
| " La Sonnambula" .....   | ... | Covent Garden Theatre | 8.30  |

#### THURSDAY, 23.

|                 |     |                       |       |
|-----------------|-----|-----------------------|-------|
| Mr. August Buhl | ... | Princes' Hall         | 11.30 |
| Mr. Napoleon    | ... | Princes' Hall         | 3     |
| Italian Opera   | ... | Drury Lane Theatre    | 8.30  |
| Italian Opera   | ... | Covent Garden Theatre | 8.30  |

#### FRIDAY, 24.

|                   |     |                  |       |
|-------------------|-----|------------------|-------|
| Mr. August Buhl   | ... | Princes' Hall    | 11.30 |
| Mr. Charles Hallé | ... | St. James's Hall | 3     |

|               |     |                    |      |
|---------------|-----|--------------------|------|
| Italian Opera | ... | Drury Lane Theatre | 8.30 |
|---------------|-----|--------------------|------|

### Notes and News.

#### LONDON.

*The Bohemian Girl* was performed on Saturday, the 11th inst., at the Alexandra Palace Theatre, to a large and enthusiastic audience, with the following cast: Thaddeus, Mr. Dudley Thomas; Count Arneheim, Mr. M. Dwyer; Florestine, Mr. J. E. Belton; Devilshoof, Mr. Albert McGuckin; Queen of the Gipsies, Miss Lucy Franklin; and Arline, Madame Clara Leslie. Mr. Michael Dwyer has entered into arrangements for a series of operas on Saturday evenings, next Saturday's opera being *Trovatore*.

The Students of the Royal College of Music are to give a concert before Her Majesty the Queen, at Windsor Castle, on Saturday evening next, the 25th inst. They will be conveyed to and from Windsor by special train.

Mr. Hayden Coffin announces a grand afternoon concert at the Princes' Hall on Tuesday, the 28th inst., when he will be assisted by a host of well-known artists.

A correspondent writes: "Mr. R. Kendrick Pyne's organ recitals at the Manchester Exhibition have been an extraordinary success, the audience varying from six to nineteen thousand."

We understand that the fifteen guinea copies of Mr. Hopkins's "Musical Instruments," specially prepared for subscribers, have all been sold, the Queen being the purchaser of one of these magnificent volumes.

We regret to learn that the result of the last season of the London Musical Society has been so unsatisfactory that the continuation of the

institution itself appears to be in jeopardy. Under Mr. Barnby, this society did some excellent work; but since his resignation things seem to have gone from bad to worse, and the attendance at the last concert consisted, as one of the knowing ones remarked, of almost nothing but paper, and not much of that. We give this information as we have received it, and shall be glad to stand authoritatively corrected.

The Queen has commanded the pupils of the Royal College of Music to give a performance of orchestral and vocal music before her at Windsor Castle, on Saturday, the 25th.

#### PROVINCIAL.

The local examination in pianoforte playing in connection with Trinity College, London, was held at the Haverfordwest centre on May 25, by the examiner, Dr. J. Gordon Saunders. Twenty-four candidates were examined, of whom the following fifteen were successful:—Senior.—Honours: Elizabeth Bowen (Tenby). Pass: Ander Say (Miss White's Academy); Lillie Barling (Lampeter); Janie Swinburne (Tenby); Edith Wood (Court House College, Haverfordwest). Junior.—Pass: Gertrude White (Miss White's Academy); Edith Thomas (Tenby); Sybilla Williams (Lampeter); and Florence Phillips (Court House College). Primary.—Pass: Constance Williams (Court House College); Florence Davies (Court House College); Mary Roberts (Miss White's Academy); Martha Protheroe (Goat Street College, Haverfordwest); Maude Thomas (Miss White's Academy); Annie Rowlands (Brynmor House School, Haverfordwest).

BIRMINGHAM, June 13.—Whilst the metropolis is literally overburdened with musical entertainments of every description, we here enjoy the *saison morte*. Concerts of any kind have long ago ceased to exist; even the approaching Jubilee week will pass off without any special musical event. Our municipal authorities intend providing a dinner for 3,000 people and tea for 73,000 Board-schoolchildren. The Police Band will enliven the gastronomic proceedings of the aged, and ladies and gentlemen are called upon to wait on the diners.—Our local popular *entrepreneurs*, Messrs. Harrison, have just completed arrangements for a grand concert tour with Madame Adelina Patti, who will appear in the following towns at the fall of the year:—Manchester, Friday, Nov. 18; Glasgow, Monday, Nov. 21; Edinburgh, Wednesday, Nov. 23; Leeds, Friday, Nov. 25; Nottingham, Monday, Nov. 28; Birmingham, Thursday, Dec. 1; Brighton, Saturday (morning), Dec. 3; Bristol, Monday, Dec. 5.—The Birmingham and Midland Musical Guild intend establishing an annual series of chamber concerts in this town if proper support is forthcoming. Hitherto chamber concerts have spelled ruin to those concerned in the management, and unless the support of the public be assured beforehand such concerts will never pay. The guild therefore propose conferring and co-operating with music-lovers generally, and will try what could be done in that direction. Mr. Stephen S. Stratton, our local music-bibliophile has compiled a work upon which he has spent a life-time. The magnitude of his task may be imagined if we say that the index alone up to the present contains 18,000 entries. The work is a kind of musical encyclopaedia, and contains a reference to the birth and death of a musician, of his works, when and where they were first performed in public, of artists when first they made their *début*.

#### FOREIGN.

A correspondent writes from Ostend: "Our season now opening promises to be more brilliant than ever. Concerts, fêtes, horse-racing, regattas—everything that could contribute to the entertainment of the visitors is being provided, partly by public and partly by private enterprise. The races are under the direction of M. de Stuers, recently elected a deputy, and to whose initiative we owe the hippodrome. There are no fewer than six racing days fixed between July and September. The regattas, doubtless, will be no less popular a spectacle. Under the category of music—always a large and important branch of entertainment at Ostend—may be mentioned the daily *soirées dansantes* at the Kursaal, and the *bals de gala* in the salons of the Casino."

NEW YORK, May 25.—Mr. Stanton's visit to Germany has resulted in the re-engagement of Herr Seidl as conductor of the German opera at the Metropolitan Opera House. Fräulein Lilli Lehmann, who asked for a rise of salary, has not obtained it, and will be replaced by Frau Sucher. Other singers secured by Mr. Stanton are Frau Schröder-Hanfstängl, and Herr Elmenblatt, a bass. Herr Albert Niemann will very probably be engaged for ten performances.—A new comic opera, called *The Pyramids*, has been successfully produced at the Star Theatre. The music is by Mr. Charles Puerner, and the libretto has been written by the composer and Mr. Caryl Florio together. If the operetta continues popular an account of the plot and details of the play will follow. A description of "The Old London Street" from the *American Art Journal* of May 28 is here subjoined: "One of the most interesting exhibitions in this city is to be seen opposite the New York Hotel, on Broadway, and the managers, T. S. Force and Co., can congratulate themselves upon having not only the coolest place of amusement during the hot summer months, but upon giving one of the most novel and varied entertainments.

Rambling along the old streets of London, looking in at the 'Old Queen's Head Tavern,' where 'Queen Elizabeth' supped once, and where Sir Walter Raleigh used to take a smoke, or gazing at the quaint looking 'Gunpowder, Treason, and Plot' House, or taking a cool lemonade at the 'Old Cock' Tavern, where Thackeray loved to 'whet his whistle' and take a chop. Popping your head into the 'Devil's Tavern,' Fleet Street, or its exact counterpart, where Shakespeare, Dr. Johnson, Ben Jonson, Dean Swift, Oliver Goldsmith, took their rations; and then the various shops of the artisans, in their funny old dresses and funnier pursuits and manufactures. All these curiosities and old legends are fully described by the 'Town Crier,' Mr. Charles Heywood, the English buffo tenore comic singer, whose sonorous voice is heard all over the building, calling out 'Oh, yes; oh, yes; oh, yes!' and ringing his bell. He is the living image of Dickens's Beadle, Mr. Bumble, and is really one of the 'institutions' of the place. Then some charming madrigal songs and quartets by the boys, under Mr. A. A. Wilds' directorship, are given, and the orchestra, led by Carl von Schiller, is very enjoyable, and accompanied the Western *prima donna*, Lilly Runnels, in her scena on Sunday last. Mr. James Finlayson is encored nightly in Stephen Massett's pretty song, "Tell me you are mine," which has made quite a hit, and little Miss Edith Mason, as a beggar girl, warbles a quaint little ditty from the balcony of the Bishopsgate Street Inn, while the versatile, clever and gifted Hercat gives a most entertaining performance of legerdemain and ventriloquism. This is one of the most popular places of amusement in New York, and well deserves the success it is achieving."

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